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ORGANIZATIONAL AND ARTISTIC-AESTHETIC PECULIARITIES OF EXHIBITIONS OF FINE ARTS HELD DURING INDEPENDENCE YEARS (IN THE EXAMPLE OF CULTURAL COOPERATION BETWEEN AZERBAIJAN AND RF)

Abstract. The article deals with the exhibitions of fine arts held in the context of cultural cooperation between Azerbaijan and RF during independence years. The author notes that holding such exhibitions is one of the main indicators of cultural relations between Azerbaijan and Russia. These relations have rich past. A lot of people remember All-Union exhibitions, where Azerbaijani artists also attended. The peak period of such exhibitions coincided with 60-80s of the last century. Many young artists, who exhibited their own works at this exhibition, gained popularity especially at that time and this popularity is still continuing. The author highlights exhibitions of Azerbaijani artists held in different cities of RF in recent years. In the author's opinion, these exhibitions help to strengthen cultural relations between two neighboring countries by acquainting Azerbaijani fine arts with Russians.

Key words: cultural relations between Azerbaijan and Russia, Azerbaijani fine arts, Azerbaijani artists, painting exhibitions, cultural cooperation.

Introduction. Various types of exhibitions were traditionally held in Moscow and other big cities of the country during the Soviet era, especially during 50-80s. Art and decorative-applied works of different republics, including Azerbaijan were properly represented at All-Union exhibitions, at exhibitions dedicated to anniversaries of glorious events, also at artists' group and individual exhibitions, which were held regularly. Some of these exhibitions are highlighted and characterization that was given to them in artistic terms on the press pages and in monographs is analyzed in the relevant chapters

of the research work. Therefore, there is no need to speak widely about All-Union and other exhibitions held during those years. But a number of interesting events, exhibitions that were aimed at strengthening the cultural relations between Azerbaijan and Russia were held in recent years, during independence years, so it draws attention in terms of theme. Besides this, a comprehensive, systematic description of modern artistic relations between Azerbaijan and Russia (exhibitions and other events are the important component of these relations) and its scientific analysis have not been widely given in Azerbaijani art study yet. Taking this into account, it is definitely important to speak about relations between Azerbaijan and Russia in the field of holding exhibitions and to characterize them in term of the research completeness. It should be also noted that contemporary cultural processes in Russia and their analysis give opportunity to express an opinion about perspectives of cultural relations [2, 83].

The interpretation of the main material. Of course, it would be naivety to assume that including names of all events held since 1991 is important (and possible). In fact, we don't need such "list". Artistic attitudes to actual material are based not on accounting work, but on scientific-artistic analysis; here the main point is not enumeration, but defining the character of mutual relations and events being their specific expression, investigating their cultural, artistic, social, public function, evaluating the impact of their relationships on the community, explaining their importance, studying their essence. That is why the analysis of events (mostly exhibitions) and valuation of their role in the development of cultural relations between Azerbaijan and Russia during independence years form the basis of our practical attitude to the work.

Let's take a look at one of such exhibitions. The exhibition "Azerbaijani artists in Volga" was held in Saratov, Russia in March-April, 2001. The social-political significance of this exhibition is that it was held by initiative and support of the regional social organization "Azerbaijan Homeland Society" in Saratov.

It should be noted that exhibition materials have individual character and were chosen from People's artist of RF Lev Gorelic's personal collection, who lived in Saratov. Fortunately, there were works of Azerbaijani artists in collection. Azerbaijani fine art was represented by creative work of three artists in the exhibition. These were Toghrul Narimanbeyov, Talat Shikhaliev and Mir Nadir Zeynalov [4].

Undoubtedly, representation of our culture at international level is one of the main benefits of this exhibition. Another interesting point is the regional significance of the exhibition. Samples of Azerbaijan fine arts are usually exhibited in big cities such as Moscow and St. Petersburg. Of course, this is a good thing and contributes to promote our art. But the regions don't know about our art for many years, they don't know anything about modern Azerbaijani fine arts, not even about its past periods. From this point of view it is possible to approve that the importance of the exhibitions in regions is not behind cultural events, exhibitions that are held in central cities.

Finally, in our opinion, holding the mentioned exhibition especially by initiative of "Azerbaijan Homeland Society" has a specific weight. "Homeland" society is a Russian social-political institution and plays an important role in the establishment of interstate relations. The cultural and popular events held by the line of the society are also welcomed in the political arena and raise the international image of Azerbaijani society, art culture in Russia. That is why these and other similar exhibitions are kept in the center of attention and get their worthy value by us.

Another exhibition, which has no less importance in the context of intergovernmental cultural dialogue, was held in Central House of Artist in Moscow in 2009. Delegations of almost all CIS countries and Baltic States, representatives of Union of Artists participated in the exhibition held within the 12th International Moscow Hall. Azerbaijani artist Elnur Babayev participated in the event and presented some works of his father –People's Artist Rasim Babayev (1927-2007). Generally, Rasim Babayev's various exhibitions were organized in Moscow and other cities of RF during this period [6]. R.Babayev's mythical folklore works [1, 17-18] are well-known and loved in modern Russian art circles.

Scientific and technical achievements, especially internet have done essential works in the development of art relations between Azerbaijan and Russia nowadays. A number of interstate cultural projects, various programs are realized by international network.

From this point of view, the work of the well-known ARTINFO network institution attracts attention. It should be noted that this organization was established in 1994 and is considered as one of the veteran organizations in the development of cultural relations. Art collections made by line of ARTINFO are regularly available on the internet. The first collection, in which samples

of Azerbaijani fine arts were also represented, was loaded in 1994. Besides Azerbaijan, fine arts of Russia, Ukraine, Kazakhstan and other countries were also represented. Art samples of many other countries have been collected in next collections.

It should be noted that ARTINFO's relations with Azerbaijani art are limited only by art works series represented in the first issue. ARTINFO illuminates periodically Azerbaijani art, as well as our artists' works in various formats [3].

One of the Russian institutions is Interstate Culture Fund, which rouses interest in the cultural relations. The Fund's activities are also shown on Internet. The Internet Institute is called "The Field of Mars – Solidarity" (Marsovo pole – Sodruzhestvo), art samples belonging to the post-Soviet states are represented here. Interstate Culture Fund was established in 2006 and as it is seen, it is engaged in holding interstate cultural projects, exhibitions and presentations. Azerbaijan has been participating in the work of the Fund since June 2008.

Azerbaijani art is represented mostly by young artists' creative work in the Interstate Culture Fund. Generally, the artists participated in the Fund are mainly young. Works of Azerbaijani artists, such as Ali Hasanov, Orkhan Huseynov, Fakhriyya Mammadova and Farid Rasulov are exhibited within the project.

One of the most successful international projects of recent years is "Fly to Baku" exhibition. This exhibition-project, which demonstrates mainly the modern biased works of young Azerbaijani artists, is realized with the initiative and support of the Heydar Aliyev Fund. The "Fly to Baku" project, which was met with great interest in the world's most prestigious exhibition halls, was also exhibited in Moscow in early 2013. A lot of participants attended this magnificent exhibition, which was held at the Multimedia Art Museum – one of Moscow's most famous modern cultural centers. The exhibits showed the many-sided development peculiarities of modern Azerbaijani art, artists' interesting researches, new way of thinking in art, the successful realization of the creative potential of young people [5].

Famous Russian artist, founder of the international "New era" painting academy, People's Artist of RF Chuvash Republic Anatoly Silov has great services in strengthening painting relation between Azerbaijan and Russia. Anatoly Silov is one of artisans of Russia, who love and are in sympathy with

Azerbaijan. The “New era” world academy of art, which was influenced by him, is well-known in our republic. A.Silov has repeatedly visited Baku and he has accepted talented Azerbaijani artists as a member for this international unity in every visit.

It should be noted that A.Silov travelled to many countries of the world, met with a number of influential statesmen and painted their portraits. He painted also the portrait of the President of Azerbaijan Republic Mr. Ilham Aliyev. This portrait is one of the most successful portraits of the President of Azerbaijan painted by Russian artists.

Individual exhibitions of artists are held more intensively between Azerbaijan and Russia nowadays. It is gratifying that besides famous, old masters, there are also young and middle-aged artists. Individual exhibitions of Elnur Rasulov, Elchan Sarkhanoglu, Ilhama Gurbanova and others are visual proof of development of exhibition activity. Elnur Rasulov, who represents a middle-aged generation of Azerbaijani easel painting, has a colorful creative diapason. National colors and life peculiarities have been expressed more clearly in his works. That is why, Russian artists are interested in his creative work and the audience looks eagerly at his works. Practice shows that Russian audience prefers especially paintings with rich national color. Modern Russian fine arts that developed in many-sided artistic and philosophical context have created many styles and art signatures. All this is known to Russian audience and in some sense they are simple, ordinary for them. That is why, modern Russian art lovers look for eastern motives when they come face to face with eastern art and it is more interesting and attractive to them. In this regard, Azerbaijani art samples with national-ethnographic and decorative character are more interesting and desirable for Russian audience in spite of their deep (sometimes hardly understood) national content. In this regard Arif and Orkhan Huseynov's folkloric and decorative colorful compositions, Ilhama Gurbanova's paintings taken from fairy tales with a plot, Elnur Rasulov's thematic works represented bright, colorful Azerbaijani life are interesting and attractive for modern (and demanding) Russian audience.

Our compatriot Elnur Rasulov's two individual exhibitions were held in Russian in 2013 and 2014. The first of them was called “Hearty greetings from Baku” and was held in Art Museum in Tolyatti (Kuybishev province) during June-July 2013. Painting works painted with oil paint, as well as water-color and graphic samples were exhibited in this exhibition.

Azerbaijani artist inspired by the success of Tolyatti personal exhibition and held an exhibition in Russian in August 2014. His personal exhibition called “The Song of the Native Land” was held in Central Artists’ House in Moscow. This exhibition was more prominent than the first exhibition according to number of paintings and status (in prestigious artistic institution, Moscow) and roused interest in society. Generally, the number of exhibits was more than 50. The works involved painting and drawing.

It is interesting that an artist with a wide range of creativity works in different genres and creates memorable compositions in each genre. Elnur Rasulov is an author of portraits, paintings in various genres such as life, landscape, still life and other. The artist’s paintings and portraits related to national life theme caused greater interest of Moscow audience. Bright colors, national life elements and characteristic facial features created a rich impression on the audience.

In general, Elnur Rasulov’s nation life theme is very lively and colorful. The artist uses skillfully the warm, “shouting” colors peculiar to eastern palette. The characters embodied in his paintings have rich, convincing, vital, salient national character, spirit and appearance.

Two other personal exhibitions that were important for the cultural life during independence years also attract the attention. As noted, besides the famous artists, exhibitions of young and middle-aged artists are also interesting. Our compatriot Elshen Sarkhanoglu’s personal exhibition that was held in SAFU named after M.Lomonosov in Arkhangelsk in April 2012 opened a new page in our relation history. The exhibition was organized within “Azerbaijan Week” held in Russia and caused great interest of audience.

It should be noted that Elshen Sarkhanoglu is a well-known and popular artist in Russia. His works are saved in many museums and art galleries of Russia. Some of the artist’s works are saved in a wide range of countries of the world.

Elshad Sarkhanoglu works also in painting, drawing and scenography fields. National clothing samples, applied art items find their art solution in rich ethnographic plane. At the same time, the artist also tends to modern vanguard art. His easel painting works are essentially close to the abstract art and remind cubism in terms of composition. So, the artist’s creativity is based on an interesting dualism; on the one hand he creates works with national-ethnographic character, on the other hand he tends to modern art (especially in painting and drawing). Certainly, Russian art lovers are more interested in artistic and decorative work of the artist.

The use of many-colouredness, decorativeness, ornamentation has more exciting effect on people living in the north part of the continent.

Generally, it should be noted that the number of cultural projects realized in modern times is quiet high. Of course, it is irrelevant to list and analyse all actual events in modern period, where there is a wide information network. Therefore, when we talk about modern art relation between Azerbaijan and Russia, first of all we refer to the results with generalized character and strengthen these generalizations by some concrete facts. The above-mentioned cultural and popular events, the character and analysis of artistic creativity, basing of social and interstate cultural significance of the existing relationships belong especially to these facts and examples.

Additionally, it is important to emphasize that the materials reviewed and investigated in this article have never been seriously the object of the art science. Therefore, the materials and their artistic analysis involved in the current research work are completely original. Let's pay attention to another event, which served to strengthen the cultural and friendly relations between Azerbaijan and Russia. This event was realized in Nizhni Novgorod, one of the oldest and most cultural cities of Russia during Novruz holiday in 2015. The artists represented Azerbaijan – Tatiana Aghababayeva and Aleksey Zaytsev's works were exhibited in this exhibition, which was organized by the Azerbaijan Diaspora and the support of local self-government institutions in this city [7]. It should be noted that Tatiana Aghababayeva is one of the well-known artist of Azerbaijan, who works in a field of batik art. This type of art is close to Azerbaijani miniatures, medieval works according to its some peculiarities. The famous artist introduced the peculiarities of this ancient and unique art to Russian art lovers by this exhibition. The artists' works in other genres were also exhibited in the exhibition.

Conclusion. By summarizing the above-mentioned issue we would like to note that fine arts relations between Azerbaijan and Russia are still developing during independence years, as in the previous periods. If we do not take into account the economic and cultural decay period of 1990s, almost these relations have always developed in a rising line. One of the main results of the article is the cultural, organizational and legal value given to the fine arts exhibitions. It was noted that the exhibitions were mainly organized by state, social, creative, etc. institutions. The geography of the exhibitions is also wide. Besides Moscow, the works of Azerbaijani artist are exhibited in Saint Petersburg, Samara, Kazan, Tolyatti and other cities. It was concluded

that the exhibitions is one of the main bases in the development of cultural relations between two countries.

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Xəzər Zeynalov (Azərbaycan)

Müstəqillik illərində təsviri sənət sərgilərinin keçirilməsinin təşkilati və bədii-estetik xüsusiyyətləri (Azərbaycan və RF-nin mədəni əməkdaşlığı nümunəsində)

Məqalədə müstəqillik illərində Azərbaycanla RF-nin mədəni əməkdaşlığı kontekstində təsviri sənət sərgilərinin keçirilməsindən danışılır. Müəllif qeyd edir ki, belə sərgilərin keçirilməsi Azərbaycan-Rusiya mədəni əlaqələrinin əsas göstəricilərindən biridir. Bu əlaqələr zəngin keçmişə malikdir. Vaxtilə Azərbaycan rəssamlarının da iştirak etdiyi Ümumittifaq sərgiləri çoxlarının yaxşı yadindadır. Belə sərgilərin keçirilməsinin pik dövrü ötən əsrin 60-80-ci illərinə təsadüf edirdi. Əsərləri sərgilənən bir çox gənc rəssam məhz o dövrdə populyarlıq qazandı və bu populyarlıq indi də davam etməkdədir. Məqalədə son illərdə Azərbaycan rəssamlarının RF-nin müxtəlif şəhərlərində keçirilmiş sərgiləri işıqlandırılır. Müəllifin fikrincə, bu sərgilər rusiyalıları Azərbaycan təsviri sənəti ilə daha ətraflı tanış edərək iki qonşu ölkə arasında mədəni əlaqələrin möhkəmlənməsinə yardım edir.

Açar sözlər: Azərbaycan-rus mədəni əlaqələri, Azərbaycan təsviri sənəti, Azərbaycan rəssamları, rəssamlıq sərgiləri, mədəni əməkdaşlıq.

Хазар Зейналов (Азербайджан)

Организационные и художественно-эстетические особенности проведения художественных выставок в период независимости (на примере культурного сотрудничества Азербайджана и РФ)

В статье говорится о проведении художественных выставок в контексте культурного сотрудничества между Азербайджаном и РФ в период независимости. Автор отмечает, что проведение выставок является одним из основных показателей азербайджано-российских культурных связей. Эти связи имеют богатое прошлое. Многим хорошо памятны Всесоюзные выставки, где принимали участие и азербайджанские художники. Пик этих выставок пришелся на 60–80-е годы прошлого века и именно в тот период многие молодые художники, чьи работы были показаны на этих выставках, завоевали популярность, которая продолжается по сей день. В статье освещаются выставки азербайджанских художников, состоявшиеся в городах РФ за последние годы. По мнению автора, эти выставки глубже знакомят россиян с изобразительным искусством Азербайджана, способствуют укреплению культурных связей между двумя соседними странами.

Ключевые слова: Азербайджано-русские культурные связи, изобразительное искусство Азербайджана, азербайджанские художники, художественные выставки, культурное сотрудничество.

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БИТВА ПОД ЛЕГНИЦЕЙ¹ (1241 г.). ИСТОРИЧЕСКОЕ СОБЫТИЕ И ЕГО ОТРАЖЕНИЕ В ИЗОБРАЗИТЕЛЬНОМ ИСКУССТВЕ

Аннотация. В 2016 г. минуло 775 лет со дня этой битвы, оставившей свой глубокий, трагичный след в истории польского народа и вдохновившей многих деятелей изобразительного искусства на создание, посвященных ей произведений.

Кем были участники этой битвы, что явилось основной причиной победы или поражения в этой битве, до сих пор вызывает много вопросов и споров у историков. Что же касается отражения этой битвы в изобразительном искусстве, то изображенное находится настолько далеко от исторической правды, что можно только говорить о мастерстве художников и о таком немаловажном для настоящего времени понятии, как их патриотизм.

Ключевые слова: Байдар, Орду-Ичен, битва под Легницей, Генрих II Благочестивый, Ян Матейко.

Введение. На курултае весной 1235/6 г. было принято решение о захвате западных земель. Монгольское войско, пройдя огнем и мечом всю северо-восточную Русь, стало готовиться к походу на Венгерское Королевство. Войско разделили на две части: первая [7 туменов], расположилась, на Днестре между Перемышлем и Львовом, вторая [ок. 3

¹ Легница – город на юго-западе Польши, вроцлавское воеводство, с середины XIII века до 1675 г. столица пястовского княжества, впоследствии город находился под господством Габсбургов, с 1742 г. – Пруссии.